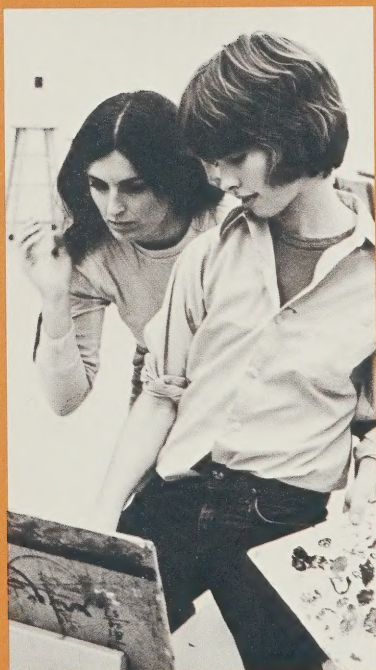



Art Gallery of Ontario Annual Report 1975 76





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1975 76

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President's Report

In the past year we celebrated the seventy-fifth anniversary of the Gallery. Programmes and services have been adjusted to the larger facilities. Artistic resources were greatly expanded by gifts and long term loans. The Old Master galleries reflected these additions and the Curatorial Department was able to organize *The Fauves* exhibition largely from paintings on hand.

The exhibition schedule was full. Curators participated in selecting works and in completing catalogues for *The Canadian Canvas* and *Changing Visions: The Canadian Landscape*. Based on the collections of public institutions — 1766 to the present — *The Ontario Community Collects* is the work of the Education and Extension Department.

Puvis de Chavannes and the Modern Tradition was the achievement of Dr. Richard J. Wattenmaker, the Chief Curator, and the distinguished critic, Hilton Kramer, wrote in *The New York Times* "that it triumphantly restores Puvis . . . to his former place at the center of the modern movement."

The Extension Department, with a juried selection from the work of almost 900 contemporary Canadian photographers, organized an exhibition entitled *Exposure*. This was a new departure.

A special retrospective exhibition celebrated the fiftieth anniversary of the Canadian Society of Painters in Water Colour.

The Education Department keeps the Gallery busy with lectures, classes, films, concerts and tours. The Grange has its active programme and the committee is considering a reference use for the old library.

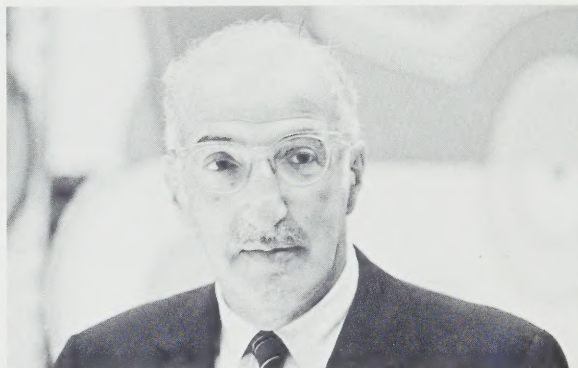
The Henry Moore Sculpture Centre continues to have changing exhibitions of prints and drawings. The etchings of sheep series was received with much delight. The subjects are Mr. Moore's neighbours near his studio. We are further in Mr. Moore's debt for gifts which continue to come. The Gallery has also received a lithograph in an edition of 75 and the proceeds from the sale of this will go to the Moore Centre Committee for acquisitions.

Last fall the Trustees let a contract by tender for Stage II of the building programme. Stage II will provide an additional 60,000 square feet of useable space. In this phase five galleries will be added. The Reference Library and the Extension Department which are now in rented space will be repatriated and the audio-visual and the reference libraries will be in adjoining quarters. The Education Department will have improved facilities, including studios for the Gallery School and large activity areas. In the new galleries there will be a permanent installation of contemporary and historical Canadian art.

The funds for the building contract and for the furnishings come from three sources — the balance of the grant from the Province of Ontario, a substantial contribution by the Government of Canada and from private donors.

It had been the intention to proceed with Stage III, which is the smallest in the building programme. However in view of the policy of retrenchment announced by the Government of Ontario, it was decided to postpone this phase.

We continue to receive many important gifts,



some directly and others through the Ontario Heritage Foundation. Fifty-six drawings, water colours and oil sketches by Fred Varley come from Mrs. Donald McKay. Among others, Dr. and Mrs. Robin Harris, Mr. and Mrs. Jules Loeb, Professor T. A. Heinrich, Mrs. O. D. Vaughan and Mr. Jennings Young have been donors. Mrs. Arnold Matthews provides us with a sculpture by Dame Barbara Hepworth in memory of that important British artist.

We have a special debt to the many volunteers who give long hours of devoted service to Gallery activities. The Volunteer Committee is especially hard-working and most imaginative. I would like to express a special word of thanks to my fellow Officers, to the Trustees and the alternate Trustees and to the members of the committees.

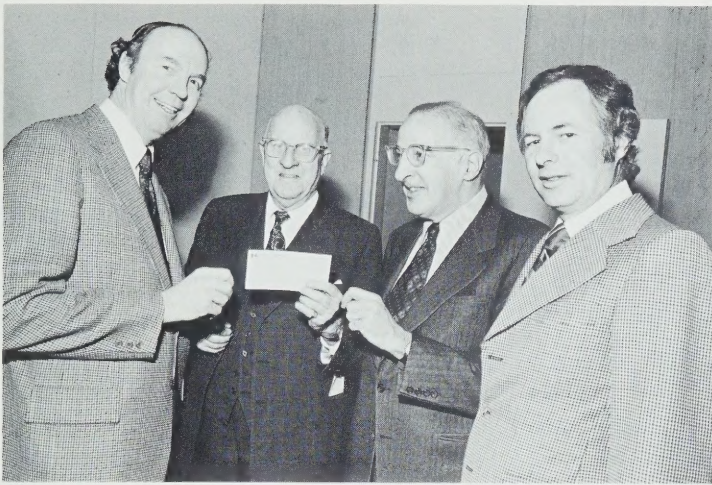
The Trustees and the members of the Gallery are grateful to the Director, William J. Withrow and his staff for their dedication to the well-being of this institution.

Sir Herbert Read writes "Art is rather an expression of our deepest instincts and emotions; it is a serious activity whose end is not so much to divert as to vitalize." And Mr. Henry Moore cautions that "... all good art demands an effort from the observer, and he should demand that it extends his experiences of life."

For each of the members the Art Gallery of Ontario is a wide and important responsibility.

It is our common task to assure its service and to be guardians of its integrity.

Marvin B. Gelber
President



The Honourable Donald Macdonald, Federal Minister of Mines, Energy and Resources presents \$4,000,000 cheque towards construction of Stage II, April 19, 1975

Absorbed mural-painters at the May 9 celebration

Director's Report

We have now experienced more than a full year of operations in our new Gallery and are pleased to report that it works very well. The public response has been very positive and the staff find the new facilities enable them to carry out their projects easily and efficiently. This year's attendance was close to 500,000 (compared to 175,736 for the last full twelve months of operation before the Stage I expansion). In spite of many occasions when there were 4,000 people in the building at one time, it never seemed uncomfortably crowded.

What is especially satisfying, of course, is how dramatically the new building has permitted us to enlarge the scope of the Gallery's programme. Never before have we presented so many large and varied exhibitions. Nor has the Gallery ever had such a full schedule of lectures, tours, films, concerts and other special events. This adds up to a more comprehensive programme for schools, individual students, the public and our members.

Stage II, which we fortunately had well launched before the anti-inflation restrictions, is on schedule and we hope to open it in the latter half of 1977. With its opening, the off-site departments including the Reference Library and Extension Services will be properly housed and the Gallery's programme will be even better balanced and more efficient.

For years we have been seeking a format for the Annual Report which would tell the story of our multi-faceted and complex operation. To date the departmental approach seems to be the most thorough, encouraging our members to pick out those areas which are of special interest to them and at the same time presents to our various sources of support a full and detailed account of our stewardship.

The Gallery continues to receive generous grants from the Province of Ontario through the Ministry of Culture and Recreation, from the Canada Council, and from the Municipality of Metropolitan Toronto. As an Associate Museum under the National Museums Policy we have in addition received substantial grants from the Department of the Secretary of State of the Federal Government of Canada. The Ontario Arts Council continues to offer cooperation in a variety of projects. The Gallery has also been the beneficiary of bequests from the Estates of A. F. B. Clark and Dorothy Whealy.

Our first full year in Stage I of our expanded facilities has been one of new breadth of programme and membership and a promising start on Stage II. As Director, I would like to express my personal thanks to the staff, to all the members of the Board of Trustees, to the Volunteer Committee, and the many other hard-working committees of the Board. I deeply appreciate the enthusiasm and support of Mr. Gelber during his two-year term as President of the Board of Trustees, particularly during the exciting period surrounding the Opening in October 1974. Happily the Gallery will continue to benefit from his interest and experience.

W. J. Withrow
Director



Photo: Gilbert Studios



Canadian Painting in the Thirties: *Louis Muhlstock, Carl Schaefer, Paraskeva Clark, André Bieler, Yvonne McKague Housser, Isabel McLaughlin*

Henry Moore: Reclining Mother and Child: Shell Skirt. 1975; bronze, L. 6½"

Curatorial Department

The Curatorial Department reached a full complement of Curators for the first time in several years. In May, Dr. Roald Nasgaard, formerly Assistant Professor in the Department of Fine Art at the University of Guelph, was appointed Curator of Contemporary Art replacing Alvin Balkind who left to become Chief Curator of Vancouver Art Gallery. Dr. Nasgaard received his B.A. and M.A. degrees at the University of British Columbia and his doctorate from the Institute of Fine Arts, New York University. In September, Jeremy Adamson, formerly Keeper of the Permanent Collection at Hart House, University of Toronto, became Curator of Canadian Historical Art. Mr. Adamson was in 1972-73 visiting Assistant Professor of Art History at Johns Hopkins and in 1975 was a lecturer in the Fine Art Department of the University of Toronto. He is completing his doctoral dissertation at the University of Michigan. In December, Charles McFaddin retired from the position of Registrar after twenty-three years devoted service to the Gallery. At the Board of Trustees meeting of January 6 Charles was made an Honorary Life Member of the Art Gallery and we are sure he will remain actively interested in all its programmes. Eva M. Robinson, formerly Assistant Registrar, was promoted to Registrar. Katharine Jordan, Curator of Prints and Drawings, spent the 1975-76 year in England, studying prints and drawings at the British Museum and researching her doctoral dissertation on Whistler at the Courtauld Institute of Art, University of London.

In the Conservation Department, Mr. Zukowski worked on 25 paintings and several sculptures. Among the most important of these in our collection were the cleaning and relining of Mattia Preti's *St. Paul the Hermit*, Paul Kane's *Indian Encampment on Lake Huron* and Jean-Baptiste Carpeaux's *The Three Graces*. He also carried out a complete conservation on Benjamin West's *Rise to Power* of 1786 for St. George's Parish Church, Barbados. Ralphus Ingleton, craftsman in the Conservation Department, completed the matting of more than 400 works on paper for both our permanent collection of prints and drawings and for loan exhibitions. Mr. Zukowski attended the International Institute of Conservation congress in Stockholm, the American Institute of Conservation congress in Mexico City and the I.C.O.M. congress in Venice.

Under the supervision of Chief Preparator John Ruseckas and his assistant, Reuben Lynch, a huge variety of preparatory work in connection with exhibitions in the Gallery was undertaken. This included the construction of approximately fifty sculpture bases and crates for numerous loan exhibitions and the installation of 27 exhibitions. The preparators also installed the monthly exhibitions in the Art Rental gallery.

The Curator of the Henry Moore Sculpture Centre, Dr. Alan Wilkinson spent five weeks in England in May and June working on the catalogue of the Moore collection. In September he travelled to England with the Moore/Hepworth tour, organized by the Volunteer Committee. During late 1975, he selected 51 works and wrote the catalogue for an exhibition of Moore sculpture, drawings and graphics,

to be circulated to four provincial galleries by the Extension Department.

Loans

The Art Gallery loaned works of art to a number of important exhibitions throughout the year. These included van Ravensteyn, *Still Life with Walnuts* to Wildenstein and Company, New York for an exhibition called *The Object as Subject*; Bonnard's *La Table Garnie* to Bonnard dans sa lumière organized by the Maeght Foundation, St. Paul de Vence; Matisse's *Le Jeune Marin* and *La Guitariste* to *Henri Matisse: dessins et sculpture* at the Musée National d'Art Moderne, Paris; Delacroix's *The Fanatics of Tangier* to the Norman Mackenzie Art Gallery, Regina; Watts' *The Sower of Systems* to the Museum Boymans van Beuningen, Rotterdam; Musées Royaux des Beaux-Arts, Brussels; Staatliche Kunsthalle, Baden-Baden; and Grand Palais, Paris for the exhibition *Symbolism in Europe*; a group of nineteenth century academic paintings to York University for their exhibition *Another World: Salon and Academy Paintings c. 1805-1925*; six oil sketches by J. W. Morrice to *Charles Condor, Robert Henri James Morrice, Maurice Prendergast: The Formative Years; Paris 1890s*, an exhibition at the Davis and Long Gallery, New York. Among the numerous loans from the Canadian Collection to institutions throughout the province were 11 paintings to the exhibition *Women Painters in Canada* at the Agnes Etherington Art Centre, Kingston, and 20 paintings and oil sketches by Group of Seven members loaned to the Sault Ste Marie Civic Centre for its opening.

Accessions

During the 1975-76 year the Art Gallery accessioned 107 works of art, through purchase and gift. Among the most notable were a group of four bronzes and one drawing by Henry Moore; an important Degas bronze, *Horse and Jockey*, donated by Mr. R. W. Finlayson through the Ontario Heritage Foundation; a set of twelve engravings, *The Passion of Christ*, by the late fifteenth century German master AG, given by Professor Gilbert Bagnani; six old master drawings, including Gaspard Dughet's *Landscape with Fisherman*, from Professor T. A. Heinrich; a group of fourteen prints by such artists as Canaletto, Bonnington, Bresdin, Rouault and Turner, presented by Dora Mavor Moore on behalf of the Mavor family in memory of her father Professor James Mavor; and a print by Auguste Rodin, *Le Printemps*, a purchase from the Canadian Imperial Bank of Commerce Fund. Henry Moore, continuing his most active support of the Henry Moore Sculpture Centre, donated twenty prints and also made a second lithograph, *Four Standing Women*, to be sold and the proceeds used to purchase further works for the Moore collection. Among other additions to the Henry Moore drawing collection was *Seated Girl*, gift of Mrs. Saul A. Silverman, and three lithographs by Giacometti, given by Dr. Robin S. Harris.

As a bequest of Sir Frederick G. Banting, given by Dr. Henrietta Banting, the Gallery acquired *Drawing of Sir Frederick Banting*, *Lawren Harris and A. Y. Jackson*, by Arthur Lismer. Purchase of Canadian Historical works through The AGT Foundation included Miller Brittain's *Singsong*, J. W. G. MacDonald's *In the White Forest* and

A. Y. Jackson's *A Venetian Doorway*.

Among contemporary works acquired this year were Jack Bush's canvas *Salmon Concerto*, 1975; Gershon Iskowitz, *Little Orange Painting II*, 1974; Louis de Niverville, *The Enclosure*; and Esther Warkov, *Sundays aren't for Sinners*, 1974. Major gifts included Michael Hayden's neon sculpture *All Things Being Equal*, 1974 (gift in memory of John Meritt Gould donated by Claude Neon Industries Limited), and a portfolio of six prints by Shusaku Arakawa, entitled *No! says the signified*, 1973 (gift of Touche Ross & Co.).

Exhibitions

In April/May an exhibition entitled *The Fauves* comprised a survey of thirty representative paintings by ten artists working in France between 1904 and 1908; highlights included an important group of works by Matisse, Derain, Vlaminck, Dufy, Marquet and van Dongen, and a fully illustrated catalogue by Dr. Wattenmaker was published. In August a major loan exhibition of nineteenth and twentieth century paintings, drawings and sculpture from a private collection was shown in the Zacks Gallery; it included works by Cézanne, Monet, Rouault, de Stael, Giacometti, Mondrian, Klee, Calder and many others. During the same period an exhibition entitled *Russian Constructivism: "Laboratory Period"* presented, for the first time in North America, works by a little known group of revolutionary Russian artists including Tatlin, Lissitzky, Popova, and Rodchenko. The most important international exhibition of the year was *Puvis de Chavannes and the Modern Tradition* which demonstrated the widespread



influence of Pierre Puvis de Chavannes (1824 - 1898) on such late nineteenth and early twentieth century artists as Seurat, Gauguin, van Gogh, Redon, Maillol, Vuillard, Picasso and Maurice Prendergast. The exhibition and its accompanying scholarly catalogue were conceived and written by Dr. Wattenmaker. During the course of the exhibition, Dr. Wattenmaker gave several lectures including one to students of York University.

Canadian Paintings in the Thirties, organized and circulated by the National Gallery of Canada, was shown in May/June 1975. In September/October the Art Gallery presented *The Canadian Canvas*, a travelling exhibition of the work of 46 contemporary Canadian painters, initiated and sponsored by Time Canada Ltd. In addition to the ongoing display of the Gallery's Canadian historical collection, a group of works from the Charles S. Band Collection was shown in the McLean Gallery during November/December. In February, 1976, the exhibition *Changing Visions: The Canadian Landscape* opened at the Gallery prior to its nation-wide tour; Roald Nasgaard, Curator of Contemporary Art and Karen Wilkin, Curator of the Edmonton Art Gallery, shared in its organization and each contributed essays to the catalogue.

Exhibitions of prints and drawings included selections from the visual narratives of Martin Vaughn-James; prints by eight minimal artists — Bchner, LeWitt, Mangold, Marden, Martin, Renouf, Rockburne, Ryman; and prints by Arakawa, both organized by Acting Assistant Curator Nancy Tousley. In December, an exhibition organized by Katharine Jordan, *50 Years: The Canadian Society of Painters in Water Colour, 1925 - 1975*, celebrated the fiftieth anniversary of the Society.

An exhibition, *Illustrations from Victorian Magazines*, 49 wood-engravings and 6 volumes of periodicals from The Alan Garrow Collection, was organized by Sybille Pantazzi, Librarian, and shown in the Irina Moore Gallery during October. This was followed by a display of recent gifts and purchases of work by Henry Moore for the Henry Moore Sculpture Centre.

Annual Support Campaign

The Annual Support Campaign, under Chairman Bartlett MacDougall, and a team of canvassers, is well under way. To date, \$121,218 has been collected. This year, for the first time, the members of the Gallery have been invited to participate by donating for the purchase of works of art. Their gifts can be designated for Canadian art (historic and contemporary), Old Masters, or the Moore Gallery. Of the above total, \$14,683 has come from our members.

During the campaign, eight new corporate members have joined, and we are hoping to increase our corporate membership to a total of 100 companies this year.

The Grange

The Grange has now been open to the public for three years and attendance continues to increase. The year's total attendance was 73,424, 23% higher than 1974-75. Our costumed staff interpreted life in the Town of York to our visitors by carrying out some of



Henry Moore: Projects for Relief Sculptures on London University, 1938: chalk, pen and ink and wash, 14¾ x 10½"

Dr. Wattenmaker and Mrs. Lili Couvée-Jampoller of the Rijksmuseum Vincent van Gogh, Amsterdam, at the opening of Puvis de Chavannes and the Modern Tradition

the duties of nineteenth century servants and by telling them about a gentleman's household. Visitors who came as part of booked tours were conducted through The Grange by members of the staff and volunteers following a talk on life in the town.

In 1975-76, a full programme of changing exhibitions, displayed in the Mary Alice Stuart Music Room, was initiated. Four exhibitions were mounted by various members of The Grange staff, dealing with ladies' activities in Upper Canada, Goldwin Smith, nineteenth century greeting cards and Laura Muntz Lyall's portraits of Toronto children.

A full programme of lectures, concerts, talks and films was held in The Grange, as in other years. New features of the 1975-76 programme were a Thursday Morning Members' Lecture Series and the première of a new play by Pauline Carey, *Anna Jameson*. The Lecture Series was given by members of The Grange staff and dealt with various aspects of Toronto in the nineteenth century. *Anna Jameson* received favourable reviews in the local press and was a rewarding experiment in the use of the Music Room for theatrical purposes.

In June, the second Concert in the Park, followed by nineteenth century refreshments, was held at The Grange to commemorate the anniversary of the first exhibition in the house, June 5, 1913. It was planned to hold it in Grange Park but, because of rain, it was held indoors. Christmas was celebrated in a manner which has become traditional at The Grange: with decorations arranged by volunteers and staff, concerts of Christmas music, and special demonstrations of cooking in the bake-room.

The highlight of the 1975-76 year at The Grange was the visit of the Governor-General, Jules Léger and Madame Léger on November 17. In the Drawing Room of The Grange, M. Léger and Mr. Gelber, President of the Art Gallery, toasted Her Majesty the Queen from the Governor Simcoe wine glasses. Lord Lansdowne (1887) and Lord Aberdeen (1897), friends of Goldwin Smith, initiated this tradition in The Grange. His Royal Highness, the Duke of Con-



Governor-General Jules Léger and Mr. Gelber toast Her Majesty the Queen from the Governor Simcoe wine glasses



William G. Forsey inscribes a copy of The Ontario Community Collects

naught (1914), was the first of the unbroken line of governors-general to observe this custom after The Grange came into the possession of The Art Museum of Toronto.

Education and Extension

Through lectures, films, tours, the performing arts, audio-visual resources, the Gallery School, the Information Desk, internship programmes and the province-wide Extension Services, Education and Extension continue to serve the people of Metropolitan Toronto and of the province. The extent and variety of our programmes is outlined in the following pages. During the past year, the new Education Gallery served a dual purpose: successfully previewing exhibitions organized by Education and Extension, and assisting in the practical training of interns in the Internship Programme. *The Ontario Community Collects*, an exhibition organized by William C. Forsey, director of Education and Extension, occupied the Sam and Ayala Zacks wing for seven weeks before beginning a 13-month tour of Ontario at Sarnia in February 1976.

Mr. Forsey in his role as museums advisor assisted several communities in Ontario with operating budgets, new capital projects, visual arts programmes, and renovations to existing galleries in Grimsby, Sudbury, Sault Ste Marie, Thunder Bay and St. Thomas. He has been particularly involved in establishing a gallery as part of a cultural centre complex in the Sault, and in acting as a consultant, within the Associate Museum role the Gallery plays, to the Consultative Committee of the National Museums of Canada.

We gratefully acknowledge the generous support of the Canada Council, the National Museums of Canada and the Ministry of Culture and Recreation of the Ontario Government, whose superb combined assistance continues to make possible the growth of our education and extension activities.

Education

Audio-Visual Library

The Audio-Visual Library continues to acquire and maintain a collection of 35mm colour slides representing the history of art from early cultures to present-day artistic concepts. The largest organization of its kind in Canada, the Audio-Visual Library circulates its collection to museums, galleries, educational institutions, community groups, and individual borrowers throughout Ontario. During the past 12 months 785 slide loans were processed and 25,804 slides were circulated.

In addition to slides of exhibitions held at the Art Gallery of Ontario and from the Gallery's permanent collection, slides from museum collections such as the Solomon R. Guggenheim Museum, the Whitney Museum of American Art, the Dallas Museum of Fine Arts and the Salvador Dali Museum were acquired. Other important additions include slides of works by Ozias Leduc, Paul Kane and many contemporary American and Canadian artists.

The Audio-Visual Library completed the reorganization and refurbishment of architecture slides which included the cataloguing of 275 slides of significant buildings in Toronto and Southern

Ontario. The works by Henry Moore from the permanent collection and slides of the Gallery development for archival purposes are constantly being catalogued.

A total of 95 loans has been processed from the film collection of the Audio-Visual Library for in-house programmes as well as for loan to support circulating exhibitions in the Province. Important acquisitions for the film collection are *The Impressionists* and *The Cubist Epoch* from the acclaimed *Museum Without Walls* series. The library has also assisted in the shipment of over 375 films on loan for Gallery programmes in the past year.

Twenty-three audio tape cassettes of Gallery lectures and discussions and 14 media kits have been added to the collection of audio material.

During the year considerable assistance was given to galleries, art centres, universities and libraries regarding the formation and organization of a slide library.

Design Department

In September 1975 the Design Department was moved in its entirety from 19 Duncan Street to the main building.

As well as numerous posters, invitations and exhibit graphics, ten major projects were produced and designed during the Department's second year of operation. These included *Zoo Sight*, *Wrought Iron* and *Exposure: canadian contemporary photographers*. *Zoo Sight* incorporated a free-standing design system using photographs of animals at the new Zoo and multi-split rear screen projection. The juried photographic show, *Exposure*, was mounted in a series of free-standing metal structures covered with plexiglass. Both exhibitions can be installed in non-gallery space. *Wrought Iron*, a collection of eighteenth and nineteenth century European household utensils, was encased in plexiglass for both display and protective purposes. *Art in the Subway* was successfully installed in the Education Gallery.

Posters, support material and catalogues were produced for *The Ontario Community Collects* and *Exposure*, and catalogues were designed for the Extension exhibitions *The Golden Age of Justinian*, *Henry Moore: Sculpture, Drawings and Prints*, and *Prints from the Lithography Workshop*, NSCAD. Posters were designed for the exhibitions *R. Fish*, *Decorated Denim* and *Shrines and Offerings*.

Other printed matter produced by the Department included the Extension Catalogue, the Annual Report and a desk calendar for the Gallery Shop.

Film Programme

Both as a finale to our debut season of films and as the initial programme of the new budget year *Three Evenings of Canadian Films and Filmmakers* established a successful dialogue between audiences and filmmakers Michael Ondaatje, Don Shebib and Frank Vitale. In *Women on Film*, in October, films by Canadians Joyce Wieland and Mireille Dansereau mingled with those of American pioneer Maya Deren and French novelist Marguerite Duras in a programme of thirty documentaries, features, and avant-garde films that combined to illuminate the themes Women and Hollywood, and Women and the Male World.

Theatre Circles' 22 international films made a varied investigation of the intriguing relationship between film and theatre. Rarely seen masterpieces such as *The Golden Coach*, *Orphée* and *Der Rosenkavalier* attracted over 2,100 persons to the eleven weekend series.

Specialized programmes looked at single arts: *Jazz on Film* included an evening of shorts from the big band era; *Astaire and Rogers* and *Ballet on Film* attracted capacity crowds of dance fans; *Three Classics of Soviet Cinema* were programmed with documentaries on the great Russian cine-theorists. *Photography and Film* featured David Heath's multi-slide and sound show; American painting since 1940 was the subject of *America's Pop Collector: Robert C. Scull*, as well as of two new films and a lecture by Barbara Rose; and during November Kenneth Clark's series *Pioneers of Modern Painting* received its first theatrical showing in Toronto.

Improved 16mm projection facilities in January provided brilliant, sharp images for the final winter programme: *A Salute to the Animated Film*. Compiled from international loans, archives and private collections, ten consecutive programmes focused on the Golden Age of Hollywood Cartoons, while ten programmes surveyed International Animation from 1900 to the present. The very popular Children's Animation Workshop complemented a series that delighted young and old alike.

35mm equipment, installed in the Lecture Hall in February, was inaugurated by a special showing of Lubitsch's *The Merry Widow*.

Gallery School

The Gallery School carried on a full programme of classes and studio visits during the spring, summer and fall terms. Due to construction of Stage II, day-time periods had to be cancelled during the winter term, January to March 1976. While continuing the activities in temporary but functional space arrangements established in 1974, the School developed some new programmes, added to its equipment and facilities and made some staff changes. Modifications to the painting studio and printmaking workshop layouts improved their use for studio visit demonstrations. A new staff member was hired to act as guide for these elementary school experiences. The staff consisted of the Head, the Guide, the Technician and six Instructors (producing artists).

Activities taking place during the year included the Junior School (8-10 year, 11-13 year, 14-18 year groups), the Senior School (Advanced Painting, Life Painting, Life Drawing, Sculpture and Printmaking and Volunteer courses), Scholarship (two-year course for recommended Secondary School students), Junior Summer School (six-week programme), Senior Summer School (two eight-week courses in Painting), Elementary School Studio Visits (Monday to Friday mornings, demonstration and involvement in Painting, Printmaking and Sculpture), Secondary School Studio Visits (Monday and Thursday afternoons, demonstrations of Printmaking and Sculpture).

In addition, a number of professional development programmes for school teachers, demonstrations for Gallery volunteer groups and a series of workshops for interested Gallery staff members were held. During

the Christmas and mid-winter breaks, programmes for children were held with great success in the Walker Court and orientation rooms. Plans and preparations are now under way for the move next year into the permanent Activity Centre in Stage II.

Student enrolment for the year 1975-76 totals 6,251 student/periods for Junior, Senior, and Scholarship and 3,339 for studio visits.

Internship Programme

As part of an Outreach Ontario Grant, a project of the Ministry of Culture and Recreation, an Internship Programme was set up in 1974 with the purpose of allowing graduate students with degrees in Fine Arts or Art History to gain practical work experience within the Art Gallery of Ontario and provincial galleries. The programmes are designed to acquaint young people with various aspects of gallery work through practical employment. For the most part the candidates participate on an assistant level in Curatorial, Education, Extension, Communications. Three of the six interns accepted in the fall of 1974 are now on our permanent staff.

In October 1975 a further ten-month programme was planned in which four interns participated. This time they trained for two months at the Gallery and will spend the remaining time until July 1976 in four provincial institutions — London Public Library and Art Museum, The Art Gallery of Windsor, Agnes Etherington Art Centre, Queen's University at Kingston and the Art Gallery of Hamilton.

Another programme, "Experience 75," underwritten by the Ministry of Culture and Recreation, enabled 76 students to participate in a summer programme, eleven at the Gallery and the remainder at galleries throughout the Province. Applicants were high school, community college and university students. Several of those students who worked in the provincial galleries were subsequently employed by them on a permanent basis.

Lectures

From October through to November 1975, nineteen lectures were presented by well-known members of the world of learning.

Modern Sculpture and *Nineteenth Century French Art*, two new series, each involved five lectures. *Modern Sculpture* was designed specifically as an on-going programme. The speakers and their topics are listed in *Events and Exhibitions*.

Individual lectures were presented by Professor Marcel Roethlisberger, University of Geneva, who spoke on "Images of Human Destiny," and Mr. Allen Jones, an English printmaker and lithographer, who discussed his work and recent trends in British art.

On October 25 and 27, as the Gallery celebrated its 75th anniversary, Kim Ondaatje gave five illustrated presentations of "Quilting as an Art Form." This particular series was outstandingly successful with 100 per cent capacity audience response.

In support of *Exposure: canadian contemporary photographers*, there were two special lectures: "The Work of the Still Photography Division (National Film Board)," given by Lorraine Monk, Head of Still Photography, NFB; and "The Photographer's Problem of Image-Making," given by Professor Nathan Lyons. Dr. Lyons is the Director of Visual Studies Workshop, University of New York, Buffalo.



Here again on both occasions the Lecture Hall was almost filled to capacity.

A special lecture to define how art relates to film was given by Dr. C. K. Green of the Courtauld Institute of London: "Léger: Film and Painting in the 1920s."

As in the past, all the upcoming lecture programmes were mentioned in *Coming Events*, and in spite of the mail strike, the attendance was most favourable, with approximately 1,500 persons taking part in the fall and winter programme.

Media Productions

The second year of operations in the new building proved to be most successful. As in past years, education programming and touring utilized our services more than any other area in the Gallery. Touring staff were trained in the operation of video and slide presentation equipment for use in their orientation programmes. Several packages were created in conjunction with touring staff, among them "Confrontations," a slide/tape presentation for elementary school visits and "Colour," an audio-visual delight of sight and sound.

Media staff were kept busy supplying and operating audio-visual equipment for various programmes. In cooperation with the Education staff, the department was involved most Wednesdays, during the Members' Lectures on Thursdays, and during the weekend film programmes.

A major project was undertaken in conjunction with the Ontario College of Art. Mr. Harvey Townsend and Mr. Art Lee helped to set up the complete documentation of the lost-wax casting process, which will be used by the touring staff and as a continuous slide/tape presentation in the Henry Moore Sculpture Centre.

For *The Ontario Community Collects*, Media Productions assembled a multi-projector slide presentation to complement the exhibition.

One of the major projects undertaken in the past year was the negotiation and installation of professional 16mm and 35mm film projection equipment to be used in the future film programme. Equipment



Gallery School activities: John Palchinski, printmaker, works on a plate; an instructor encourages a Junior School pupil, and visiting students try silkscreen printing

research and purchase continued for the Stage II expansion.

During the first two weeks in February, in conjunction with the Design Department, the department produced a sync-sound multiple screen slide presentation as part of the *Art in the Subway* exhibition in the Education Gallery.

Performing Arts

Throughout the year, the Performing Arts Division of the Education Department has produced a broad spectrum of creative productions.

Ten performances of Edward Albee's play, *The Zoo Story*, produced and directed by Norman L. Mackay in conjunction with the exhibit *Zoo Sight*, were given in the Lecture Hall in June 1975. The Toronto première of Friedrich Dürrenmatt's *Play Strindberg* ran to critical acclaim for nine performances in the last two weeks of November 1975. Also in November, the well-known German mime artist, Helfrid Foron, performed to a capacity audience.

Going Through the Motions — A Rehearsal for the 1984 Miss General Idea Pageant, involving actors, dancers, models, artists and Toronto's own Rough Trade, was an unqualified success. Over 700 participated in the extracts from the *1984 Pageant* on September 18, 1975 in the Walker Court.

Experiment and interactions of the arts became an integral part of the Gallery in March/April of 1975. James Campbell of Camerata, David Earle of the Toronto Dance Theatre and Norman L. Mackay, Education Officer of the Art Gallery, developed a project in which ten events evolved into various combinations of drama, dance, mime, classical music, jazz, poetry, film, sound, sculpture and painting. Known as *The Lyric Theatre — A Communion of the Arts*, the entire series was described by William Littler of *The Toronto Star* as "one of the success stories of the current season."

Traditional one-hour Sunday concerts are a continuing programme in which the Canadian Children's Opera Chorus, University of Toronto Chamber Brass Quintet, Roxalana Roslak and John Lowry have been some of the performers.

Special music events have included Joan Patenaude — *The Great Ladies of Shakespeare*; The Toronto Repertory Orchestra, directed by Milton Barnes; and the Williams College Chamber Singers. On February 11 and 12 in the Walker Court, the Gallery and Oscapeila Concerts co-sponsored the Toronto première of Contemporary Dancers of Winnipeg. Programmes planned for March 1976 included one of Canada's finest chamber ensembles, The Arioso Trio; and Sydney McInnis, pianist and teacher.

On October 15 a capacity audience of 400 applauded the presentation of renowned author and playwright Robertson Davies, reading from his new book, *World of Wonders*, the final part of a trilogy that includes *Fifth Business* and *The Manticore*.

A group of well-known poets presented their work in the Walker Court during the International Festival of Poetry. On Wednesday noon hours in January and February, the Gallery sponsored a special series of readings in the Henry Moore Sculpture Centre with the participation of the staff and students of the Ontario College of Art.

We are pleased to have had a total attendance of 6,700 persons at our Performing Arts events during this year.

Photographic Services

The Photographic Services Department is involved in all aspects of the photographic requirements of the Gallery. Producing black and white prints, colour transparencies and slides is a primary function. A photographic laboratory with specialized equipment is staffed by professional photographers and technicians. An administrative office of two completes the staff.

Curatorial requires prints of old and new acquisitions and of exhibition installations. Communications requires prints for publicity, promotion and brochures. The Education and Extension Branch needs prints for their travelling programmes and catalogues. The slides used in the Audio-Visual Library, and the Gallery Shop's postcards and slides are organized from this source. As well, reproductions of works of art from the Gallery collections, and their copyright arrangements, are supplied for use in books, calendars, films, television and educational institutions.

During 1975/76, its second year of operation, this Department increased its scope and activities. New acquisitions were photographed and documented. 482 orders from Gallery departments were serviced. 375 outside orders and queries were answered. A new slide brochure was produced, offering a selection of 412 slides for sale. Two new slide sets on the *Puvis de Chavannes and the Modern Tradition* and *The Ontario Community Collects*



Photography laboratory: Larry Ostrom develops colour slides

Art Gallery of Ontario

Statement of Revenue and Expenditures

Year Ended March 31, 1976

(with comparative figures for 1975)

	1976	1975
Maintenance revenue (note 6):		
Province of Ontario — operating grant	\$3,440,000	\$2,497,000
Canada Council Grant	200,000	180,000
Admissions, fees and miscellaneous revenue	219,126	166,743
City of Toronto	37,500	50,000
Municipality of Metropolitan Toronto	40,000	40,000
Circulating exhibition fees	19,371	15,410
	3,955,997	2,949,153
Expenditures:		
General and administrative	1,786,053	1,552,544
Education and extension	940,585	693,129
Curatorial	508,056	436,308
Exhibitions	290,863	305,588
Furniture, fixtures and equipment purchased (note 1)	79,906	116,393
Staff benefits	136,176	80,484
Rental of premises and storage facilities	45,195	48,648
	3,786,834	3,233,094
Excess of maintenance revenue over expenditures (expenditures over maintenance revenue)	169,163	(283,941)
Other income and expenses:		
Membership:		
Receipts	173,270	120,540
Expenses	148,029	25,241
Dining Services:		
Revenue	325,320	154,619
Expenses	345,058	(19,738)
Donations	108,889	62,805
Less transfer to capital funds for purchase of works of art	87,598	21,291
Share of earnings of the Gallery Shop		8,000
Interest	9,088	18,328
	35,882	82,047
Excess of revenue over expenditures (expenditures over revenue) for the year	\$ 205,045	\$ (201,894)

(See accompanying notes)

Art Gallery of Ontario

(Incorporated under the laws of Ontario as a Corporation
without share capital)

Balance Sheet

March 31, 1976

(with comparative figures for 1975)

Assets	1976	1975
General Fund		
Cash	\$ 5,371	\$ 1,395
Accounts receivable	153,452	47,806
Government of Canada bonds, at cost (market value 1976 — \$38,700; 1975 — \$40,700)	49,711	49,711
Amount receivable from the Gallery Shop	95,292	61,022
Inventory of the Dining Services	11,544	11,910
Reproductions, booklets, etc., at the lower of cost and net realizable value	90,515	60,214
Prepaid expenses	55,263	56,331
	\$ 461,148	\$ 288,389
Capital Funds		
Cash and short-term deposits	\$ 366,230	\$ 290,950
Province of Ontario bonds, at cost		48,500
Amount receivable from general fund	98,778	12,514
Amount receivable from other operations		9,750
Works of art purchased for the permanent collection (other works in the permanent collection have been either donated or are on permanent loan and are not included)	2,634,524	2,382,714
Net assets of the Art Rental Service operated by the Volunteer Committee	36,745	33,884
Net assets of the Gallery Shop	35,980	38,726
	\$ 3,172,257	\$ 2,817,038
Building Funds		
Cash and short-term deposits	\$ 3,529,213	
Government of Canada bonds, at cost (market value 1976 — \$25,000; 1975 — \$25,000)	25,000	\$ 25,000
Federal sales tax recoverable and other amounts receivable	80,509	82,312
Costs incurred on extension of the Gallery's facilities	1,678,105	280,603
	\$ 5,312,827	\$ 387,915

(See accompanying notes)

Liabilities and Fund Equities	1976	1975
General Fund		
Bank indebtedness (note 2)	\$ 55,990	\$ 102,580
Accounts payable and accrued liabilities	286,202	295,537
Amount payable to capital funds	98,778	12,514
Grants received in respect of subsequent year (note 6):		
National Museums of Canada		34,250
Other	21,878	50,253
Total liabilities	462,848	495,134
General fund deficit	(1,700)	(206,745)
	\$ 461,148	\$ 288,389
Capital Funds		
Funds:		
Works of art	\$ 3,024,306	\$ 2,625,365
Special pension fund reserve		55,827
Volunteer Committee funds	75,226	63,236
Retained profits:		
Art Rental Service	36,745	33,884
Gallery Shop	35,980	38,726
	\$ 3,172,257	\$ 2,817,038
Building Funds		
Bank indebtedness		\$ 444,621
Accounts payable	\$ 411,009	87,597
Total liabilities	411,009	532,218
Funds:		
Gallery extension fund (note 3)	4,863,641	(174,136)
The Grange restoration fund	38,177	29,833
	4,901,818	(144,303)
	\$ 5,312,827	\$ 387,915

(See accompanying notes)

On behalf of the Board:
Marvin B. Gelber *Trustee*
George G. Sinclair *Trustee*

Art Gallery of Ontario
Statements of Continuity
of the General Fund,
Capital Funds and Building Funds
Year Ended March 31, 1976
(with comparative figures for 1975)

	1976	1975
General Fund		
Balance (deficit), beginning of the year	\$ (206,745)	\$ (4,851)
Excess of revenue over expenditures (expenditures over revenue) for the year	205,045	(201,894)
Balance (deficit), end of the year	\$ (1,700)	\$ (206,745)
Capital Funds		
Balance, beginning of the year	\$ 2,817,038	\$ 2,599,528
<i>Add:</i>		
Donations and bequests	330,669	101,162
Net profits of Volunteer Committee activities	17,520	27,427
Transfer from The Art Gallery of Ontario Foundation	78,376	84,668
Increase (decrease) in net assets of the Gallery Shop in the year	(2,746)	4,253
	3,240,857	\$ 2,817,038
<i>Deduct:</i>		
Payment of liability for past service pension costs	68,600	
Balance, end of the year	\$ 3,172,257	\$ 2,817,038
Building Funds		
Balance (deficit), beginning of the year	\$ (144,303)	\$11,588,331
<i>Add:</i>		
Funds received from National Museums of Canada	4,000,000	
Funds received from the Province of Ontario	575,000	2,450,000
Donations, bequests and investment income	568,651	546,427
	4,999,348	14,584,758
<i>Deduct:</i>		
Land and building costs incurred in Stage I of extension of Gallery's facilities (note 1)	97,530	14,094,857
Costs of restoration of The Grange		634,204
	97,530	14,729,061
Balance (deficit), end of the year	\$ 4,901,818	\$ (144,303)

(See accompanying notes)

Notes to Financial Statements

March 31, 1976

1. Accounting policies

The Gallery does not include the cost of land, buildings and equipment in the balance sheet except for costs incurred during the extension of the Gallery's facilities and the restoration of The Grange.

With the completion of Stage I of the extension of the Gallery's facilities and the restoration of The Grange in the year ended March 31, 1975, the costs related thereto have been written off. The balance of costs relating to Stage I which were expended in 1976 have also been written off. The costs relating to the other stages of the expansion of the Gallery's facilities will be written off upon their respective completions.

Equipment purchased is charged to current expenditures. Accordingly, no depreciation on buildings or equipment is provided in the accounts.

2. Bank indebtedness

The bank indebtedness is secured by the Government of Canada bonds held by the general fund.

3. Province of Ontario financing

In 1971 the Province of Ontario agreed to give the Gallery \$12,750,000 over ten years for the expansion of its facilities; \$10,605,000 of this amount has been received as at March 31, 1976.

The Gallery has issued debentures totalling \$10,105,000 to the Ontario Universities Capital Aid Corporation for a portion of the amounts received from the Province. Payments of debenture principal and interest are to be made by the Treasury Department of the Province of Ontario on behalf of the Gallery; accordingly the \$10,105,000 received from the Province has not been recorded as a liability in the accounts.

4. The Art Gallery of Ontario Foundation

At March 31, 1976 the approximate market value of the net assets of The Art Gallery of Ontario Foundation was \$1,400,000.

5. Expansion of Gallery facilities

In 1976 Stage II of the expansion of the Gallery's facilities commenced. The ultimate cost of this work is estimated to be approximately \$7,900,000.

In April, 1975 the Gallery received a special grant from the National Museums of Canada for \$4,000,000 to assist in financing the cost of Stage II of the expansion programme.

6. Special purpose grants

In addition to the revenue reflected in the accompanying Statement of Revenue and Expenditures, the Gallery received in the year or carried forward from the previous year the following special purpose grants:

	Balance carried forward	Additions in the year	Expended in the year	Applicable to subsequent year
National Museums of Canada	\$ 34,250		\$ 34,250	\$ Nil
National Museums of Canada – special training assistance programme		\$ 15,000	15,000	Nil
Province of Ontario for Henry Moore Sculpture Centre	15,417		15,417	Nil
Ministry of Culture and Recreation programmes:				
Outreach Ontario	2,144	75,875	78,019	Nil
Experience 1975		114,800	114,800	Nil
Other	32,692	15,383	26,197	21,878
	\$ 84,503	\$221,058	\$283,683	\$ 21,878

7. Reclassification of 1975 accounts

Certain figures in the 1975 financial statements have been reclassified to conform with the presentation adopted in 1976.

Auditors' Report

To the Members of the Art Gallery of Ontario:

We have examined the balance sheet of the Art Gallery of Ontario as at March 31, 1976, the statement of revenue and expenditures and statements of continuity of the general fund, capital funds and building funds for the year then ended. Our examination included a general review of the accounting procedures and such tests of accounting records and other supporting evidence as we considered necessary in the circumstances, except as noted in the following paragraph.

As is common in organizations of this type, donations and bequests, by their nature, are not susceptible of complete verification by audit procedures. Accordingly, our verification of receipts from this source was limited to a comparison of

recorded receipts with bank deposits on a test basis.

In our opinion, except for the limitation in the scope of our examination referred to in the preceding paragraph, these financial statements present fairly the financial position of the Gallery as at March 31, 1976 and the results of its operations for the year then ended, in accordance with generally accepted accounting principles for non-profit organizations, applied on a basis consistent with that of the preceding year.

Clarkson, Gordon & Co.

Chartered Accountants

Toronto, Canada,
May 11, 1976.

exhibitions were offered for sale, and several postcards were produced.

Touring

Gallery Talks and Tours

Adult visitors are encouraged to join Gallery Talks which are offered daily Monday through Saturday and on Thursday evening. Not too extensive, these talks feature particular aspects of the collection or temporary exhibitions, and are sensitive to the diversity of public interests. Tour topics advertised for Thursday evenings and Saturdays offer the public a series of different subjects as an alternative to the formal educational system.

University classes and art study groups may request a staff member to be on hand for specialized discussion. Groups with a general interest in visiting the Gallery may have a tour of the building which features the highlights of the collection and temporary exhibitions. These are given by Volunteer guides trained by the Education staff. In the past year, 1,626 people in special interest groups met with members of the Education staff while 1,701 visitors in general groups were escorted by the Volunteer guides.

Lectures

This year, the Tour division renewed the Thursday Morning Members' Lecture Series. Supported by slides, these lectures explore different topics on the history of art, particularly those that reinforce the Gallery's collection or exhibition programme. Like the Gallery Talks, they offer an alternative educational experience and serve as a source of enrichment for the individual. The five lectures held early in 1976 provided a stimulating survey of aspects and approaches to the Canadian landscape, then and now, to coincide with two major exhibitions of Canadian art: *The Ontario Community Collects* and *Changing Visions: The Canadian Landscape*.

School Tours

A two-hour programme introduces high school groups to the Art Gallery. First, multi-media presentations feature slides with music, films and videotape which relate to the exhibitions or parts of the permanent collection. A small-group walking discussion in the galleries follows, after which the students can explore by themselves. During the 1975-76 period, over 4,000 students participated in these programmes.

As a pilot project, a school from the North York Board of Education was invited to come on four occasions over a six-week period to learn about the Art Gallery, its exhibitions and operations. The *Puvis de Chavannes and the Modern Tradition* exhibition provided the theme. An interdisciplinary approach stressed theatre arts, historic painting techniques, nineteenth century French history and a sculpture workshop. It is hoped that this programme will continue and develop in the future.

Due to last fall's teachers' strike Metro high school students were unable to visit the Gallery for field trips during school hours. As they could not come to us, we went to them and members of the Touring staff took different slide packages out to the schools. Current exhibitions, the permanent collection and backstage operations were all discussed with the aim of encouraging the students to come to the Gallery independently.

Because children learn by doing, active participation is a fundamental part of the elementary school programme. Six different two-hour visits have been offered during the year — Henry Moore, Colour, Direction, Body Language, Confrontation and The Sound and Poetry of Landscape. All of these relate to a specific part of the Gallery collection or to a certain way of seeing. Children are encouraged to talk, discuss, compare and transform themselves into shapes in stretchy fabric bags. They also compose poetry, create sounds, or act out a painting while wearing coloured T-shirts. Other art forms, such as dance, music and poetry, as well as video, slides and audio tapes are incorporated in the various tours.

Over 7,000 young visitors have taken part in this programme during the year, and many others are waiting to come. A new programme initiated by the Tour Division enabled over 2,000 children to have unconduted trips through the Gallery with Junior Committee volunteers.

Other Activities

The staff of the Touring Department is responsible for mounting thematic exhibitions which relate to touring, in the Education Gallery. In addition, support material for all exhibitions in the Gallery is produced in various forms, such as the free brochure written for *The Ontario Community Collects* and the Henry Moore quiz provided for children during the Christmas holidays.

On January 19, 1976, representatives from Ontario galleries which will exhibit *The Ontario Community Collects* exhibition came to the Art Gallery of Ontario for a full day seminar. They were given an introduction and tour of the exhibition by the Director of Education and Extension followed by a discussion and demonstration of touring techniques by members of the touring staff.

This Department acts as a resource centre for staff members from other galleries in the province, interns and museology students. The Art Gallery has also become a centre for professional development for Ontario teachers. During the past twelve months, 902 high school and elementary teachers have participated in the programmes.

The Touring staff consists of six full-time Education Officers and six part-time tourers, as well as sixteen Volunteers who are trained by and work with the staff. Approaches are constantly evolving as new ideas are stimulated by changing exhibitions and with visits to artists and other art institutions in Canada and the U.S.A.

The year's attendance for conducted visits totalled 16,922 and unconduted visits reached 10,700.

Extension Services

Extension Services experienced the beginning of an important shift in emphasis during 1975-76. Active regional circuits for smaller exhibitions in such areas as London, Kitchener and Oshawa enabled Extension Services to concentrate on originating an increasing number of exhibitions. Major exhibitions organized this year have included *Exposure: canadian contemporary photographers*; *Zoo Sight*; *Wrought Iron*; and *The Ontario Community Collects*.

Two significant exhibitions have been *Sir Edmund Walker: Print Collector* and *Henry*



Studio photograph of Suzor-Coté, from the collection of Newton MacTavish

Adaptable exhibit design for Exposure, shown here in the Education Gallery

Moore: Sculpture, Drawings and Prints. Both these exhibitions have been drawn from the collection of the Art Gallery of Ontario and their organization and circulation have been made possible by cooperation between the Curatorial and Extension Departments. During 1975-76, 47 exhibitions circulated to 97 centres for a total of 206 bookings. Comprehensive catalogues now accompany all major exhibitions.

Communities in Northern Ontario were encouraged, through the 1975-76 Circulating Exhibition Catalogue, to participate in the Artists with their Work Programme. Forty-one artists travelled to 20 communities throughout the province, with the majority of the workshops and exhibitions taking place in the northern centres of the province.

The Art Gallery of Ontario was particularly active in Festival Ontario, a programme of the Ministry of Culture and Recreation. Exhibitions chosen from the Gallery's collection, or artists from the Artists with their Work Programme have been organized for the Wallaceburg Centennial, the Simcoe Friendship Festival, the North Bay Festival of the Arts and the Petrolia County Assembly and seven other community arts festivals.

Library

The number of readers using the library continues to increase: 493 more than last year. 7,145 xerox copies were provided and 5,137 telephone enquiries were answered. 1,651 titles were added, 501 by purchase, 350 by gift and 800 on exchange. The library sent 860 catalogues on exchange.

An important addition to the library was a group of sketches, photographs and papers from the collection of Newton MacTavish (1877-1941), author of *The Fine Arts in Canada* and editor of *The Canadian Magazine* from 1906 to 1926. It was the gift of his son L. R. MacTavish, q.c.

Among other gifts received were a sketch-book (c. 1910-1912) by Ida M. Sutherland from the Metropolitan Toronto Central Library and over 100 publications of the Museum of Modern Art from Mrs. W. L. Gordon. Other donors were the Belgian Embassy, Professor B. M. Corrigan, Mr. M. F. Fehely, Mr. H. Feld and Mr. R. L. Pepall. *The Parables of Our Lord*, illustrated by J. E. Millais (1864) was added to the Alan Garrow collection.

Notable purchases were: H. Béraudi, *Les Graveurs du XIXe siècle*, 1885-1892, 12 v.; M. J. Friedländer, *Early Netherlandish Painting*, 1967-1972, v. I-IXa; Marc Sandoz, *Chassériau, Catalogue Raisonné* . . . 1974; Paris, Louvre, *Catalogue illustré des peintures, Ecole française, XVIIe et XVIIIe siècles*, 1974, 2 v.

Illustrated books and photographs were lent for displays on the theme of Canadian Women Artists on the occasion of the Annual Meeting of the Canadian Library Association held in Toronto. In October at the 7th Annual Conference of the Research Society for Victorian Periodicals, the Librarian read a paper on "Author and Illustrator: Images in Confrontation."

Mrs. Lee Greenough, who is in charge of the questionnaires sent to Canadian artists, reports that the response continues to be encouraging; a total of 141 has been received and many of the artists have generously included printed material and photo-

graphs both of their work and of themselves. The sorting and mounting of the files of Canadian artists is proceeding satisfactorily, and clippings from eight current Canadian newspapers are regularly added to them.

It has been a productive year and members of the staff have displayed their usual competence and dedication.

In 1975, the Librarian contributed the following articles: "Foreign Art at the CNE, 1905-1938," *Bulletin of the National Gallery of Canada*, No. 22, 1973, pp. 24-41; "The Library of a Canadian Artist," *Journal of Canadian Art History*, II, I (Summer 1975), pp. 34-41; and "A Canadian Picture-Frame," *Canadian Antiques Collector*, Nov./Dec., pp. 53-54.

Publications

Publications' major project this year was the editing, design and production of the study, *Puvis de Chavannes and the Modern Tradition*. In addition to producing the catalogues *The Fauves, 10 Brazilian artists, Fifty Years: The Canadian Society of Painters in Water Colour 1925-1975* and *Prints: Bochner LeWitt Mangold Marden Martin Renouf Rockburne Ryman* and editing the bilingual catalogue *Changing Visions: The Canadian Landscape*, Publications worked with Education and Extension on the text of *Wrought Iron, The Golden Age of Justinian, Exposure and The Ontario Community Collects*, among others, and collaborated with the Gallery Shop and the Design Department on the 1976 Engagement Calendar.

The bi-monthly issues of *Coming Events*, varied announcements, invitations, brochures, and business forms, in fact virtually all printed matter emanating from the Gallery passed through the office of Publications.

Volunteer Committee

In line with Art Gallery objectives for 1975/76 the Volunteer Committee has been concerned with improving the education and training of its members. They have conducted a monthly programme which has included tours of current exhibitions given by Gallery Curators, a demonstration of water colour techniques given by the Head of the Gallery School, tours through Gallery departments, and papers prepared and given by volunteers. At the same time, on-the-spot training of volunteers in their various jobs is being emphasized and improved upon.

As the main purpose of our Committee is to "promote public interest in the Art Gallery of Ontario and to administer Volunteer activity related to the Art Gallery," a Membership Desk was set up and manned by Volunteers seven days a week from September through December. Ways and means of making this a year-round placement for volunteers are under study.

While the Gallery Shop ceased to be a Committee project in 1973 and became a department of the Art Gallery, our volunteers have continued to assist in the Shop.

The Junior Committee worked actively with the Education Department. Four members took an extensive training programme and later conducted both public school and high school students through

Gallery exhibitions. A group of twelve was responsible for orienting those students who took uncondacted tours throughout the Gallery. Another group prepared a slide lecture presentation on Canadian painting which was taken into the public schools. The entire Committee participated in a series of study groups which dealt with the permanent collection of the Art Gallery of Ontario.

A major thrust of this year's activities was directed to the research and writing of an Art Handbook dealing with the art scene in Toronto. Each Junior Committee member participated in this project and looks forward to its publication later this year. Nalini Stewart, Editor-in-Chief, is to be complimented for her leadership and determination.

Our on-going projects have been very successful. There were three important exhibitions in the Art Rental Service Gallery: *Thirty Years of Purchase* (a selection of purchases made possible by funds raised by the Volunteer Committee over a period of thirty years), *Art for Business' Sake* and *Drawings and Sculpture*. 181 new members have joined the Gallery this year in order to rent works of art. The Art Rental Service Committee was responsible for hanging an exhibition of twenty-four works by women artists for the Canadian National Exhibition's *Femisphere*, and has supervised the installation of a selection of Art Rental Works in the Art Gallery's space in the Lower Concourse of the Toronto-Dominion Centre.

Mini-tours are now being included in our Art Tours programme. These tours are designed for members who want short, art-oriented trips on this continent. The success of the tour to Boston has already assured us that our trips to Charleston and Baltimore-Washington this spring, with more slated for next fall and winter, will be enjoyed by many of our Gallery members. Gallery Hopping tours continue to be booked solidly. In September, the Moore-Hepworth Tour was enjoyed by 16 enthusiastic travellers and this April will find 200 "Following Ulysses" through the Mediterranean.

From April through June our Building Guides toured 814 people through the Gallery. In September 14 Volunteer and Junior Committee members were integrated into the Gallery's Educational Touring programme, and are regularly scheduled to tour groups through the Gallery. Our Community Speakers Bureau has presented slide talks to 26 groups and our Visitor's Programme Committee has continued to arrange art-related programmes for members of sister museums visiting Toronto.

Volunteer involvement has increased in The Grange this year. Volunteers tour, present slide talks, research and cook period meals for special guests.

Three special projects were undertaken. "May 9" found 600 happy participants searching the Gallery for clues to art-oriented games, art swapping, dancing or just listening quietly to the *Son et Lumière* presentation in the Moore Gallery. In September, in cooperation with the T. Eaton Co. and the Italian Trade Commission, the "Italian Affair" was staged in the Walker Court. In October, our three-night "Telethon" — 45 volunteers each night phoning members who had joined the Gallery during the months of September, October, November, 1974 — took place.

Our Purchase Fund Committee made it possible



Through the Looking Glass Towards a New Reality:
gentlemen and Gilles Boisvert's photo-silkscreen
 Strip Tease en Couleur

Elementary school pupils interpret Franz Kline's Cupola

for the Gallery to acquire Louis de Niverville's *Enclosure* for the Art Gallery.

Our aims for the coming year are twofold: first, we hope to increase the number of areas in which volunteers may be involved and to ensure that these volunteer placements are a satisfying and educational experience; and second, we plan to mount a major fund-raising project, the money to be used to purchase more works of art for the Gallery.

Gallery Shop

The past year has been one of continued success for the Gallery Shop. The Shop has firmly established itself as the leading "art book" shop in eastern Canada and judging from the number of mail orders from south of the border and overseas, we are becoming known further afield too.

Many factors have contributed to this situation, among them certainly the spirit of cooperation that has existed between the staff and our loyal contingent of volunteers.

The Shop stocks the finest of art-oriented books, and the serious collector has had an opportunity to purchase many rare and limited editions. The needs of students and the general public have not been neglected and Gallery members have continued to benefit from a 10 per cent discount. The basic stock of art books has been supplemented by a wide selection of reproductions and postcards. Blanche Mitchell's selection of handcrafted jewellery has acquired, for us, a justly deserved reputation as one of the foremost outlets for students' work in the city.

Communications

Major exhibitions produced major national and international coverage in all media for the Gallery this year. *Puvis de Chavannes and the Modern Tradition*, *Exposure* and *The Ontario Community Collects* all were widely reported in the press, on television and on radio. In particular, the Puvis de Chavannes exhibition attracted wide attention in the international press.

Other exhibitions during the year and a very full programme of lectures, films, concerts and drama were all well covered, often in feature articles by prominent columnists. Publicity was not restricted to the Toronto press. News of Gallery programmes, including an advance listing of exhibition schedules, was regularly sent to media throughout Ontario and Canada and to major United States dailies and periodicals, resulting in coverage in many parts of the continent.

Information reached the public consistently through the media by means of press releases, feature stories, publicity photographs, service announcements, calendar listings, and most importantly, by personal contact with key editors and broadcasters.

Communications worked closely with other departments in order to develop interviews with Gallery personnel for Canadian TV, radio and press journalists. Throughout the year, publicity was well supported by an advertising programme which was as expansive as our budget permitted. The overall result has been continuing high attendance at the Gallery and its diverse activities.

Two events were notably successful — a press

party for the Grange Court Restaurant and a weekend of celebration for the Gallery's 75th anniversary. The press party, held to introduce the restaurant's outdoor terrace to the public, was extremely well attended and there was a virtually immediate increase in business in the restaurant.

The Gallery's 75th anniversary was celebrated with a three-day weekend open house. The first day offered families a jazz band, clowns, films, a magician and an art treasure hunt. The second, somewhat more sedate, featured a violin recital among other activities. The third day, senior citizens came to help paint a forty-foot mural, watch films and a presentation on quilt making by Kim Ondaatje and relax with coffee and cookies in the Walker Court. Throughout the weekend the Education Department gave hourly tours of the Gallery.

Together with the opening of *Puvis de Chavannes and the Modern Tradition* the weekend festivities attracted some 16,000 visitors.

Staff Association

Over the past year, the Staff Association has acted as a resource centre for a number of similar institutions wishing to form their own internal organizations, and has increased its membership to the highest number since the Association's formation in 1971.

Two excursions were organized this past year to assist in staff development — one to the National Gallery of Canada in Ottawa, and the other to public and commercial galleries in Montreal. In both cases the staff members met with their counterparts and had a chance to exchange ideas and information. There were also a number of in-Gallery tours conducted to keep the staff aware of its own institution's curatorial programmes.

Socially, the Association tries to offer events tailored to bringing the staff together on a regular basis. The Association still maintains its coordination of the Staff Lounge, increasing its comforts and developing a maintenance procedure.

In all, the Staff Association of the Art Gallery of Ontario remains a responsible organization representing staff opinion and continuing its productive dialogue with the Director on a variety of topics.

Events and Exhibitions 1975 76

Exhibitions

1975

to April 6
Canada X Ten

to April 27
Jules Olitski:
Life Drawings

to May 4
The Gallery — 75 years
of building

to May 11
Selections from the
Canadian Historical
Collection

April 15 - April 27
10 Brazilian artists

April 5 - May 6
Through the Looking
Glass Towards a New
Reality

April 12 - May 11
The Fauves

April 12 - May 4
Michael Czerewko

April 12 - May 4
De La

May 7 - July 27
The Grange Through the
Eyes of the Artist

May 10 - June 1
Mr. Fish

May 24 - June 22
Canadian Painting in the
Thirties

June 7 - June 29
Four Painters: Ric Evans,
Robert Jacks, Milt Jewell,
Jaan Poldas

June 13 - July 13
Zoo Sight

June 28 - July 27
Constructivists

July 5 - August 17
Christiane Pflug

July 30 - September 21
The Genteel Female —
her arts and pursuits

August 23 - September 14
Decorated Denim

September 12 -
October 26
Wrought Iron

September 12 -
October 12
The Canadian Canvas

September 20 -
October 12
Ian Wallace

September 24 -
November 30
Goldwin Smith: The Sage
of The Grange

October 1 - November 4
20 Years of Purchase

October 8 - October 26
Victorian Magazine
Illustrations

October 18 - November 9
Shrines and Offerings

October 24 - November 30
French Prints of the
Nineteenth Century

October 24 - November 30
Puvis de Chavannes and
the Modern Tradition

November 1 -
November 27
Exposure: Canadian
contemporary
photographers

November 7 - December 2
Art for Business' Sake

November 15 -
December 7
Charles S. Band Memorial
Exhibition of Canadian
Paintings and Sculpture

November 18 -
December 12
107 Graphic Designers
of AGI

December 3 - January 25
Greetings!

December 6 - January 4
Shrines and Offerings:
The Redemption of
Physical Reality

December 12 - February 1
The Ontario Community
Collects

December 12 - February 1
Fifty Years: The Canadian
Society of Painters in
Water Colour 1925-1975

December 19 -
January 18
Prints: Bochner, LeWitt,
Mangold, Marden,
Martin, Renouf,
Rockburne, Ryman
1976

January 24 - February 29
Karl Beveridge and
Carole Condé

January 28 - March 7
The Grange Through the
Eyes of the Artist

January 31 - February 29
Art in the Subway

February 13 - March 21
Arakawa: Prints
1965-1975

February 14 - March 21
Changing Visions: The
Canadian Landscape

February 20 - April 11
O Canada!

March 1 - April 4
Jeremy Cooper and
Anat Brink

March 5 - April 6
Drawings and Sculpture

March 10 - April 25
Toronto Children at the

Turn of the Century

Films

1975

Weekend Films
Living Pictures

March 8 - May 18
Documents: 1922-1974

March 8 - May 18
Natural Events

April 10
Painters Painting

April 24
La Region Centrale;
Michael Snow

October 4/5
Theatre Circles
All About Eve
Rules of the Game

October 11/12
Tartuffe
Marat/Sade

October 18/19
The Pirate
Limelight

October 25/26
Sawdust and Tinsel
To Be or Not To Be

November 1/2
Stage Door
Persona

November 8/9
Variety Lights
The Golden Coach

November 15/16
All I Desire
L'Amour Fou

November 22/23
Othello
Lola Montès

November 29/30
Stage Fright
Henry V

December 6/7
A Double Life
Der Rosenkavalier

December 13/14
Weekend
Orphée

1976

January 2 and 4
Les Anges du Péché
Les Dames au Bois de
Boulogne

January 10 and 11
America's Pop Collector:
Robert C. Scull —
Contemporary Art at
Auction

January 17 and 18
Recent Canadian
Independent Film

January 24 and 25
Two Films by Barbara
Rose:

The New York School
American Art in the 60's

The Hollywood Cartoon
January 31, February 1
An Introduction to the

Hollywood Cartoon

February 7 and 8
Tex Avery Show #1

February 14 and 15
Fleischer Brothers
Show #1

February 21 and 22
Bob Clampett Show

February 28 and 29
Chuck Jones Show #1

March 6 and 7
Freleng and Tashlin Show

March 13 and 14
Fleischer Brothers
Show #2

March 21 and 22
Walt Disney Show

March 27 and 28
Tex Avery Show #2

April 3 and 4
Chuck Jones Show #2

1975

Noon Hour Films

April 1 - 18
Three Films on Henry
Moore

April 21 - May 30
The Art of Photography
week of April 21
The Time Machine,
Part I

week of April 28
The Time Machine,
Part II

week of May 5
The Daybooks of Edward
Weston — How Young I
Was

week of May 12
The Daybooks of Edward
Weston — The Strongest
Way of Seeing

week of May 19
Dorothea Lange: The
Closer for Me

week of May 26
Dorothea Lange: Under
the Trees

Canadian Artists on Film

week of May 24
West Wind
The World of David Milne

week of June 2
Klee Wyck
Correlieu

week of June 9
Lismer
Varley

week of June 16
Painters of Quebec
Quebec in Silence

Summer Film Programme

weekly film programmes
on the Gallery collection

The Art of Photography

week of November 1
The Time Machine

week of November 15
The Daybooks of Edward
Weston — How Young I
Was

week of November 22
The Daybooks of Edward
Weston — The Strongest
Way of Seeing

week of November 29
Dorothea Lange — The
Closer for Me

week of December 6
Dorothea Lange — Under
the Trees

1976
Ontario Films

week of January 12
Charles Pachter
Creating Space

week of January 19
H-A
Life Force

Ways of Seeing

week of February 2
Ways of Seeing Part I

week of February 9
Ways of Seeing, Part II

week of February 16
Ways of Seeing, Part III

week of February 23
Ways of Seeing, Part IV

1975
*Canadian Films and
Filmmakers*

May 1
The Clinton Special:
The Farm Show;
Michael Ondaatje

May 8
Satan's Choice
Good Times, Bad Times;
Don Shebib

May 15
Montreal Main;
Frank Vitale

Jazz on Film

September 17 and 18
Jazz on a Summer's Day

September 24
Vintage Film Clips

Astaire and Rogers

September 20/21
Flying Down to Rio
Top Hat

September 27/28
Shall We Dance
Swingtime

October 29
Michelangelo

Women on Film

October 1
Women and Hollywood

October 8
Women and the Male
World

October 15
Women and Their
Identity

October 22
Women and the
Avant-Garde

*Photography and Film:
A Formal Investigation*

November 5
The Single Image:
A Casing Shelved;
Michael Snow
Shade, Light Shaft;
Vincent Grenier
Genetic Codes; Robert
Polidori

The Multiple Image:
Carnival of the Self;
David Heath

*Pioneers of Modern
Painting*

November 12
Edouard Manet
Paul Cézanne

November 19
Claude Monet
Georges Seurat

November 26
Henri Rousseau
Edvard Munch

Ballet on Film

December 3
The Royal Ballet

December 4
The Bolshoi Ballet

December 10
Sleeping Beauty

1976
*Three Classics of Soviet
Cinema*

January 7
The Birth of Soviet
Cinema
Battleship Potemkin
Time in the Sun

January 14
Eisenstein — Director
The End of St. Petersburg

January 21
The Train Rolls On
The Man with the Movie
Camera

Kenneth Anger

February 12 and 13

*A Salute to the Animated
Film*

International Animation

January 28
An Introduction to
International Animation

February 4
Fifty Years of Abstract
Animation

February 11
Selections from Zagreb

February 18
Norman McLaren

February 25
The Ninth International
Tournée of Animation

March 3
Origins of the Animated
Film

March 10
The Tenth International
Tournée of Animation

March 17
Winsor McCay: A
Retrospective

March 24
Adam II

March 31
Recent Canadian
Independent Animation

Films in The Grange
1975

April 10
Dangerous Decades
(1818 - 1846)

Four by Betjeman

October 2
Parts 1 and 2

October 9
Parts 3 and 4

October 30
The Grange

November 27
Caring for History
The Restoration of the
Grand Trianon

1976
January 22
Discovering Britain with
John Betjeman (Parts 1
and 2); Heritage in Trust

February 5
Discovering Britain with
John Betjeman (Parts 3,
4 and 5)
February 19
Florence: Days of
Destruction; Our Heritage
Preserved

March 4
Return to Florence
Venice in Peril

March 25
The World Saves
Abou-Simbel
Angkor — The Lost City

Lectures

1975

*Old Masters Lecture
Series*

April 9
"Swinging in the 18th
Century; Watteau to
Fragonard"
Professor Donald Posner,
The Institute of Fine Arts,
New York University

April 23
"Exact Perspective or
Picturesque Perspective:
Two Points of View"
Professor Anne Coffin
Hanson, Chairman,
Department of the History
of Art, Yale University

April 30
"Soutine: Sources and
Legacies"
Dr. Richard J. Watten-
maker, Chief Curator, Art
Gallery of Ontario

October 2
"Images of Human
Destiny"
Professor Marcel Roethlis-
berger, University of
Geneva, Switzerland

October 18
Jacques Henry Lartigue

October 22
"Current Trends in
Contemporary British Art"
Mr. Allen Jones

*The Grange Members'
Lecture Series*

October 9
"Housekeeping in the
Town of York"
Margaret Machell

October 23
"The Genteel Female —
her Arts and Pursuits"
Jean Irving

November 6
"The Art of Needlework
as Practiced in a Lady's
House"
Deanna Dunn

November 20
"The Boultons' Toronto"
Jane Cowan

December 4
"Goldwin Smith's
Toronto"
John Coleman

Modern Sculpture: 1975

October 30
"Medardo Rosso"
Mrs. Marguerite Scolari
Barr, Art Historian, New
York City

November 6
"Rodin"
Athena Tasha Spear,
Allen Memorial Museum,
Oberlin College

November 13
"Wilhelm Lehmbruck"
Professor Rheinhold
Heller, Department of Art
History, University of
Pittsburgh

November 20
"The Cubist Tradition in
Modern Sculpture"
Dr. Edward F. Fry, Art
Historian, New York City

November 27
"Influence of Primitive
Art on Modern Sculpture"
Mr. John Tancock, Parke-
Bernet Galleries Inc.,
New York City

November 1
*Puvis de Chavannes
Symposium*
Robert Welsh, Professor,
Department of Fine Arts,

University of Toronto
Louise d'Argencourt,
Assistant Research
Curator, National Gallery
of Canada
Aimée Brown Price,
Lecturer in Art History,
California Institute of
Technology
Ann Condron Peterson,
Duquesne University,
Pittsburgh
Roald Nasgaard, Curator
of Contemporary Art, Art
Gallery of Ontario

*Exposure: canadian
contemporary
photographers
Exhibition Lectures*

November 12
"Canadian Photography
as It Relates to Inter-
national Photography"
Lorraine Monk, Head of
Still Photography,
National Film Board of
Canada

November 26
"Contemporary Trends in
Modern Photography"
Professor Nathan Lyons
Director of the Program
in Photographic Studies,
State University of New
York at Buffalo

The Grange Lecture Series

September 24
"Goldwin Smith: The
Toronto Years"
John Coleman, Assistant
to the Keeper of The
Grange

October 8
"Porcelain in 19th
Century Canada"
Elizabeth Collard

October 22
"The Furniture in a 19th
Century Gentleman's
House"
John Coleman

November 5
"Victorian Silverplate and
Silver as Related to
Canada"
John Langdon

November 19
"Playthings of Yesterday"
Russell K. Cooper,
Administrator of
Historical Sites, The
Metropolitan Toronto and
Regional Conservation
Authority

December 3
"Christmas and
Mennonite Traditional
Arts and Crafts"
Nancy-Lou Patterson,
Associate Professor of Fine
Art, University of
Waterloo

1976

January 14
"Toronto: Family Life in

the Upper Classes"
Edith G. Firth, Head of
the Canadiana and Manu-
scripts Section, Metro-
politan Toronto Central
Library

January 28
"Toronto: The Beginning
of Philanthropy"
Susan Houston, Assistant
Professor, Department of
History, York University

February 25
"The Portraits of a Class"
Mary Allodi, Curatorial
Assistant, Sigmund
Samuel Canadiana
Gallery, Royal Ontario
Museum

March 10
"Toronto: The Politics of
the Capital City"
Professor J. M. S.
Careless, Department of
History, University of
Toronto

March 24
"Toronto: The Centre of
Economics"
Dr. Bob Burns; Dictionary
of Canadian Biography

*Thursday Morning
Members' Lecture Series
The Canadian Scene*

January 15
"Picturesque Canada"
Peter Gale

January 29
"Romantic Landscape
Vision in Canada
1840 - 1900"
Jeremy Adamson

February 12
"Emily Carr"
Monique Westra

February 26
"Changing Visions: The
Canadian Landscape"
Dr. Roald Nasgaard

March 11
"The Acute Image in
Contemporary Canadian
Art"
Peter Gale

*Nineteenth Century
French Art*

January 22
"Pictures within Pictures
in Nineteenth Century
Art"
Professor Theodore Reff,
Department of Art
History, Columbia
University

February 5
"French Drawings in the
Nineteenth Century"
Professor Alain de Leiris,
Department of Art,
Maryland University

February 19
"French Academic
Painting"
Dr. Albert Boime,

Department of Art
History, State University
of New York

March 4
"Japanese Influence upon
French Painting"
Dr. Gabriel Weisberg,
Curator of Art History
and Education, Cleveland
Museum of Art

March 18
"Symbols and Reality in
Nineteenth Century Art"
Mr. Michael Greenwood,
Curator, Art Gallery,
York University

January 29
"The Americanization of
American Art"
Barbara Rose

March 16
"Léger: Film and Painting
in the 1920s"
Dr. Christopher K. Green,
Courtauld Institute of Art,
London

Performing Arts

The Lyric Theatre
1975

April 10
Impressionism

Concerts

April 3
Concert in The Grange
Liona Boyd, classical
guitar

April 13
Sunday Afternoon
Concerts
Zenja Kushpeta, piano

April 27
Canadian Children's
Opera Chorus
Donald M. Kendrick,
director

June 11
Concert in Grange Park
Classical Brass

October 5
Roxlana Roslak, soprano
accompanied by Stuart
Hamilton

October 6
The Great Ladies of
Shakespeare
Joan Patenaude, soprano
accompanied by Mikael
Eliassen

October 26
John Lowry, violin
accompanied by Leo
Barkin

October 16
Concert in The Grange
Peter McAllister
classical guitar

November 13
Concert in The Grange
Scarborough Singers,
led by Garry Crighton

November 16
Sunday Afternoon

Concerts
Gary Arbour, piano

December 7
The Canadian Children's
Opera Chorus,
Derek Holman, music
director

December 10
The Choir of St.
Margaret's Church

December 18
The Choir of The Church
of St. George The Martyr
1976

January 11
Sunday Afternoon
Concerts
Rosemary Landry,
soprano, accompanied by
Douglas Bodle

January 29
Special Concert
The Williams College
Chamber Singers
Kenneth C. Roberts, Jr.,
director

February 1
University of Toronto
Brass Quintet

February 11 and 12
Contemporary Dancers

February 15
Bruce Kelly, baritone;
Mark Dubois, tenor

March 4
Sydney McInnis, piano

March 14
Sunday Afternoon
Concerts
Nancy Mathis, violin

March 11, April 1
Thursday Evening
Concerts
Toronto Repertory
Orchestra

March 18
The Arioso Trio

March 18
Concerts in The Grange
Elizabeth Volpe, harp

Theatre

1975
June 17 - 21, 24 - 28
The Zoo Story
Edward Albee

September 18
Going Through the
Motions
A Rehearsal for the 1984
Miss General Idea
Pageant

November 10, 11 and 12
Theatre in The Grange
Anna Jameson's travel
diary: Pauline Carey

November 15 - 18
Play Strindberg

November 30
Mimes and Play-things
Heldrid Foron, director,
Tübingen Studio Theatre

Readings

October 15
Robertson Davies
reading from *World of
Wonders*

October 28
International Festival of
Poetry
Polly Thompson and
Roger Greenwald

October 31
International Festival of
Poetry
Sara Bowser and Bruce
Wilson

Noon Hour Readings
1976

January 14
Paul Fleck

January 21
Jean Wild

January 28
Paul Fleck

February 4
Jean Wild

February 11
Paul Fleck

February 18
Michele White

Special Events

Art Tours

September 18 - 26
Art and England

Mini-Tours

February 12 - 15
Boston

March 30 - April 2
Charleston, South
Carolina

Gallery Hopping

April 23
London Art Gallery;
McIntosh Gallery of the
University of Western
Ontario

October 8
Autumn Outing to
Kingston

November 12
Tour of Yorkville Galleries

February 4
Imperial Bank of
Commerce; Reed Paper
Limited

March 31, April 7
Albright-Knox Gallery,
Buffalo

*75th Anniversary
Celebration*

October 25, 26, 27

*March School Break
Programme*

March 22 - 26

1975 76 Extension Exhibitions

Allegories and Visions

Art Trek

The Charles S. Band
Memorial Exhibition of
Canadian Painting and
Sculpture

Canada: An exhibition of
colour photography

The Canadian Society of
Painters in Water Colour:
1925 - 1975

Chairs

Drawings of Michelangelo

Editions I

Eisenstein Drawings:
From Theatre to Film

Exposure: canadian con-
temporary photographers

Flat

Golden Age of Justinian

Italian Master Drawings

Henry Moore: Sculpture,
Drawings and Prints

Multiple Art: A selection
of banners, posters and
prints

The Ontario Community
Collects

Pages from my Notebook:
An artist's visual diary

The Park: Water colours
by John Bennett

Patchwork Quilts

Prints from New Zealand

Prints from the Litho-
graphy Workshop, Nova
Scotia College of Arts and
Design

Prints from Open Studio

Spirits and Ancestors

10 brazilian artists

Tibetan Prints

Victor Vasarely

Videoscape

Visual Transformations:
Ryerson, A Community of
Photographers

Sir Edmund Walker:
Print Collector

Wrought Iron: European
Household Utensils from
the 17th to the 19th
Century

Andrew Wyeth

Zoo Sight: A photo-
graphic perspective of the
Metro Toronto Zoo

Members

Names are listed in the form given by members at the time of joining. We regret that space does not permit the listing of annual members, for whose continuing support the Art Gallery is grateful.

Founder Patrons

Eaton, Mrs. John David
Moore, Henry
Zacks, Mrs. Samuel J.

Founder

Patron Deceased

Zacks, Samuel J.

Grand Founder

Taylor, E. P.

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Jackman, Henry R., q.c.
Morrow, Graham
Ridley, John B.
Speirs, Mrs. J. Murray
Wilder, Mrs. William P.

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Harris, William C.
Heintzman, George T.
Hendrie, Mrs. George C.
Holden, Mrs. J. B.
Hungerford, John G.
Hunter, K. M.
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McDougald, John A.
McKee, John W.
McLean, Mrs. William F.
Mar, J. B.
Martin, J. Andrew
Matthews, Paul
Meighen,
Colonel Maxwell C. G.
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Lee Greenough
Administrative Secretary
Karen McKenzie
Cataloguer
Larry Pfaff
Assistant to the Librarian
Helen Hogarth
*Library Information
Officer*

The Grange
Margaret S. Machell
Keeper of The Grange
Jennifer Solley
Secretary
John Coleman
*Assistant to the Keeper of
The Grange*
David Harris
Assistant Archivist
Ruth Keene
Historic Housekeeper
Doris Wilton
Housekeeper
Charles Sammons
Security Guard
Jane Cowan
Kathleen Dudek
Deanna Dunn
Jean Irving
Elizabeth Peters
Wyley Powell

Lynda Russell
Donna Stapley
Ina Van der Veen
Historic Interpreters

Publications
Olive Koyama
Head of Publications

Mary Squario
Publications Assistant

Education and Extension
William C. Forsey
Director of Education and Extension

Hetty Aaron
Administrative Assistant

Kathleen Esdaile
Secretary

Education Services
Gene Butt
Coordinator of Education Services

Barbara O'Neill
Secretary

Ian Birnie
Norman Mackay
Education Officers

Yolanda Simone
Secretary

Peter Gale
Pamela Gibson
Linda Kricorissian
Stephanie Macdonald
Percy Webb
Monique Westra
Education Officers, Tours

Gulzar Karmali
Secretary, Tours

Liz Greeniaus
Scheduling Manager, Tours

Charisse Nebriada
Clerk/Typist

James Williamson
Head of Gallery School

Jerome McNicholl
Instructor/Assistant Head

John Palchinski
Susan Rivait
Badanna Zack
Instructors

Wayne Mann
Studio Visit Guide

David Moss
Technician

Henry Dunsmore
Head of Media Productions

Steve Brown
Technician

Susan Arthur
Audio-Visual Librarian

Norma Elms
Secretary

Margaret Brennan
Audio-Visual Cataloguer

Catherine Goldsmith
Audio-Visual Loans Librarian

Lynne Thorogood
Audio-Visual Cataloguer Assistant

Jo Henderson
Slide Binder

Maia-Mari Sutnik
Coordinator of Photographic Services

Edwina Taborsky
Acting Coordinator

Faye Craig
Assistant, Photographic Services

James Chambers
Head Photographer

Larry Ostrom
Photography Technician

Carlo Catenazzi
Studio and Lab Technician

Scott Thornley
Head Designer

Marshall Garvie
Designer

Meiko Bae
Graphic Producer

Elizabeth Pinkney
Assistant

Extension Services
Nancy Hushion
Coordinator of Extension Services

Francis Broun
Mela Constantinidi
Glenda Milrod
Exhibition Producers

Karyn Allen
Special Projects Officer

Anne Watkinson
Scheduling Manager

Ches Taylor
Akira Yoshikawa
Extension Officers

Claude Luneau
Exhibit Technician

Bryan Darroch
Matter/Framer

Charles Simpson
Shipper/Receiver

Karen Goldberg
Assistant, Extension Services

Dianne Pettipas
Lynne Watson
Extension Secretaries

Campaign Consultant
George MacKinnon
Consultant, Fund Raising

Frances Brighton
Assistant

Communications
Alex MacDonald
Manager of Public Relations and Membership

Gail Hutchison
Manager of Media Relations

Margo Street
Communications Officer

Membership
Aileen Bechtel
Membership Officer

Candace Muise
Secretary

Coordinator of Gallery Activities
Gerri Grant
Coordinator of Gallery Activities

Dorothy McLean
Assistant Coordinator

Marilyn Metcalfe
Switchboard Operator

Margaret Taylor
Checkroom Attendant

Tom Harris
Messenger/Mail Clerk

Susan Schmidt
Machine Room Clerk

Joanna van Beek
Chief Information Officer

Rob Sotnik
Assistant Chief Information Officer

Lesley Burton
Sue Crook
Joe Duda
Robin Hamias
Diana Urquhart
Information Officers

Security
John McDonald
Chief Security Supervisor

Harold Seymour
Assistant Security Supervisor

Ernest Defauw
Sidney Dulle
Anthony Jackson
Eric Jensen
Victor Tamulaitis
James Young
Shift Supervisors

Chung-Hau Cheung
Desmond Connolly
Gerald Cuerrier
Jose Da Costa
Carlos Dapello
Michael Duggan
Samuel Ezekial
Ruperto Ligsay
Fred Linde
Joseph Luciere
Alvin McKitty
Frank Puidokas
Laurence Saulnier
William Thomas
Mario Videla
Frank Walters
Justas Zakas
Security Officers

Grange Court Restaurant
Monique Terrier

Manager, Dining Room Services

Judith Geitzler
Secretary/Bookkeeper

Denise Lessard
Assistant Manager/Hostess

Phillip Ou
Head Chef

Ronald Beck
Cook

Yick On Lee
Lam Lan Wong Ng
Dhanwattie Sharma
Kitchen Staff

Harold Boyd
Monica Fong
Chine Chine Koo
Ann Lee
Cafeteria Staff

Maintenance
Jack Willson
Maintenance Supervisor

Kenneth Clark
Assistant Maintenance Supervisor

Ernest Wilton
Elevator Operator

Alvara Chora
Gerard Doré
Bob Hunter
Dan MacDonald
Elizabeth Panko
Crosby Sammons
Albert Schilling
Milda Steinmiller
Pedro Vieira
Rauni Virtanen
Maintenance Staff

Volunteer Activity
Joyce Rowland
Coordinator of Volunteer Activity

Barbara Fitzgerald
Secretary

Dora Stewart
Art Rental Service Administrator

Vivien Nicklin
Art Rental Service Bookkeeper

Gallery Shop
Arthur Good
Gallery Shop Administrator

Anne Hurley
Sales Promotion Officer

Blanche Mitchell
Office Manager

Marlene Cacciottolo
Clerk/Typist

Candee Tremblay
Sales Assistant Framing and Reproduction

Michael Mathon
Stock Processor/Weekend Supervisor

